



STALKE OUT OF SPACE

Henrik B Andersen

Ostranenie

Stalke Galleri
Vesterbrogade 15A

5.5. - 30.5. 1989

Henrik B. Andersen's exhibition *Ostranenie* at Stalke Galleri in 1989 received considerable attention in the Danish press and was widely read as a significant contribution to contemporary sculptural practice. Featuring two monumental sculptures—including a large spherical form and a figurative antelope—Andersen explored the tension between the familiar and the estranged, between physical weight and perceptual experience.

In *Politiken*, Peter M. Hornung reviewed the exhibition under the headline "Riddles in Plaster", emphasizing the works' enigmatic character and their ability to hold the viewer within an open field of interpretation. He noted that Andersen does not seek to explain or resolve meaning, but instead insists on the autonomy of form and material. The sculptures were described as carrying an underlying poetic and philosophical dimension, in which meaning remains unresolved and continuously shifting.

Another review in *Politiken*, titled "Gestures or Thought", described Andersen's sculptures as demanding works that require an attentive and engaged viewer. The reviewer highlighted how the works oscillate between bodily presence and mental distance, opening up both sensory experience and reflection. The sculptures were characterized as neither immediately accessible nor unambiguous, but precisely for that reason rich in meaning.

In *Morgenavisen Jyllands-Posten*, Anders Kold wrote in the review "Silent Observers" about the sense of distance established by both the works and the exhibition format. He pointed to how Andersen's sculptures create a quiet, almost meditative situation, in which the viewer is confronted with the weight of form and its internal tension. According to Kold, the strength of the works lies in their ability to remain closed and enigmatic without becoming rejecting.

Taken together, *Ostranenie* was widely read as an exhibition that positioned Henrik B. Andersen firmly within a sculptural tradition where form, materiality, and estrangement play a central role. Critics agreed that the exhibition demanded time and attention from the viewer—but that this demand was precisely its strength.



Installation and press coverage of Henrik B. Andersen's 1989 exhibition at Stalke Galleri, featuring large bronze sculptures and a review from Politiken